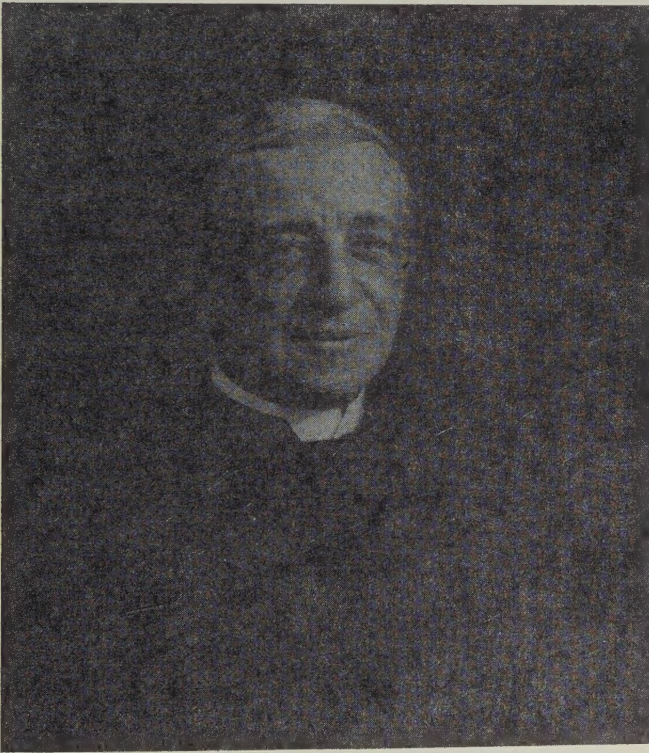


The Hymn

OCTOBER 1955



LOUIS FITZGERALD BENSON
1855 - 1930

The President's Message

THE HYMN SOCIETY BOOTH

This is the first time that the President's Message has been presented through a picture. What is shown is a photograph of The Hymn Society's booth at the International Sunday School Convention at Cleveland, Ohio, July 27-31, 1955.



The idea of a booth was suggested by a Society member, Rev. W. Frederic Miller of Youngstown, Ohio, who was in general charge of the hymn program at the Convention. Mr. Robert M. Stofer and Miss Mary Elizabeth Thompson of the Church of the Covenant, Cleveland, very kindly attended to the physical arrangements, which followed ideas suggested by various members of the Society's executive committee. The booth was in charge of Miss Harriet Terry (standing at the left), the office secretary of The Hymn Society.

The booth proved to be an effective promotional venture. Hundreds of people visited the booth, asked questions, and took literature. Six hundred copies of "What is The Hymn Society of America?" were given out, as well as 1,000 literature blanks, 1,500 Youth Hymn Specifications, 1,000 Bible Hymn single sheets, and other items. Samples of the Society's literature were available for inspection; and the main items were on sale at the Convention book room. It was indeed worthwhile for our Society to be introduced to so many religious workers. The results will be evident in the days to come.

—DEANE EDWARDS

The Hymn

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The Editor's Column

HYMNOLOGY'S COMING-OF-AGE

The study of hymnology is not a new interest. Efforts to trace historical background for hymns and tunes have been made for many years. Only within this century, however, has this type of research become more scientific and in line with standard academic procedures. The work of Canon Julian marked the beginning of the modern era of hymnology as a discipline. Dr. Morgan P. Noyes, in his new Paper on Louis Benson, points out the meticulous nature of Benson's own research and his unwillingness to take attributions or hymnological data "on faith." His insistence upon seeing the original publication before drawing any conclusions was part of an overall desire to insure the utmost accuracy and to maintain a standard of scholarship now accepted as routine by the best hymnal compilers and authors of handbooks.

Those who are working actively in the field of hymnology have come increasingly to a realization of need for careful scholarship in preparation of their volumes. Readers of the *Hymnal 1940 Companion* are constantly aware of the painstaking investigations of Leonard Ellinwood and others who endeavored to consult primary sources whenever at all possible.

There is no excuse nowadays for slovenly handling of texts, tunes, names of authors and composers, dates, or attributions. The Editor has on several occasions recently been concerned to note the failure of hymnal compilers and authors of handbooks—as well as authors of articles on hymns—to keep abreast of scholarly developments when writing on hymns and tunes. Those who write in the field of hymnody owe it to their readers to preserve high standards of accuracy.

In a recent issue of *The Catholic Choirmaster* J. Vincent Higginson related some of the developments in the line of hymnological research and interest in the Roman Catholic Church. There has been for sometime a desire on the part of many Catholic Church musicians to see an improvement in hymnody and Mr. Higginson is rightly concerned that there be a clearing house for source materials as well as high standards of hymnological endeavor in the future.

Hymnology has truly "come of age." It is up to all who are really concerned to assert every effort to strengthen the program of this Society and of individuals who are endeavoring to set high standards.

Louis F. Benson—Man of Vision

GEORGE LITCH KNIGHT

THE HYMN SOCIETY of America is privileged to pay tribute to the memory of Louis FitzGerald Benson. His name stands prominently in the field of American hymnology. He was the author of *Paper I* of this Society, "The Hymns of John Bunyan," and a memorial service for Dr. Benson on January 18, 1931, at Brick Presbyterian Church in New York City was the occasion of a sermon by William Pierson Merrill, later published as *Paper II*, "The Religious Value of Hymns." Dr. Merrill paid deserved tribute to Benson as a hymnologist and a leader in the improvement of public and private worship.

The stature of Louis F. Benson, a man of vision, cannot be overstressed. He was the pre-eminent American hymnologist, and might well be called the "American Julian" of his own day. His efforts as a hymnal editor brought the accolade, "the editor of an epoch-making book." Henry Wilder Foote, in *Three Centuries of American Hymnody*, said of him:

No other American author of the twentieth century has made any contribution to our knowledge of hymnody comparable to Dr. Benson's, and only two or three have written as many hymns of fine quality.

As The Hymn Society of America promotes the celebration of Dr. Benson's Centenary during the coming year, we shall endeavor to acquaint this generation with the greatness of the man we honor. Morgan Phelps Noyes has completed *Paper XIX of The Hymn Society*, "Louis F. Benson, Hymnologist." A commemorative leaflet containing several Benson hymns and prayers is available for use at services honoring him.

Dr. Benson was far ahead of many in his own day and time in his conception of hymnal editing. In the 1895 Presbyterian *Hymnal*, edited by him, there is evidence of his scholarly insight in the arrangement of the hymns contained therein. Part I included hymns suitable for specific times of worship; Part II was called "Hymns of Faith," with hymns arranged in order following the Apostles' Creed; Part III was labeled "Occasional Hymns," and Part IV was given over to "Ancient Hymns and Canticles." In the revision—or actually, the supplement—of 1917, a fifth section containing "Patriotic Hymns," was added.

That Dr. Benson was sensitive to changing trends in theological and hymnological taste is indicated by the careful revision of the 1895 *Hymnal* by him in 1911. At that time a number of the social gospel hymns, including "Where cross the crowded ways of life," were included. The catholicity of Benson's editorial judgment and genius

grows as one studies hymnals he edited. His knowledge of Latin and Greek hymns made possible his own beautiful translations of them at a time when many hymnal editors were either ignorant of or hostile to their use in evangelical churches.

Hymnals come and go. The passage of time brings new interests and in time it was necessary to revise the 1895 book so carefully and wisely edited by Dr. Benson. The 1933 *Hymnal* was considerably different from the earlier volume, especially in the inclusion of stanzas of hymns within the musical staves as opposed to Benson's insistence upon having the hymns printed so as more effectively to serve for devotional use by having all stanzas but the first printed below the music.

In his volume *Hymns and Human Life* Erik Routley wrote:

We must not forget, either, the hymns of Louis F. Benson, author of the classic book, *The English Hymn*; his hymns are sung in America and not in this country, but even in his own land he has had less recognition than he deserves.

To some extent Routley is right in his assessment of Benson's standing in our own country. This led the writer to check a number of hymnals published during the past thirty years in this country and in Canada to ascertain to what extent Benson was actually represented in them. The results of this research are most interesting. Before detailed comments on the subject, I might say in passing that one reason why hymns from his pen have not become better known has been the fact that most of them have not been wedded to a "proper tune." (And this is due, undoubtedly in some measure, to the fact that he published some of them privately with tunes written by friends for the specific hymn text; some of the composers were long on friendship and somewhat short on musical ability.) Another possible reason for the apparent slowness with which his hymns have become known in the church is that some of them are really more poems than hymns, and lack the quality of universality so important in the text of a hymn to be sung by a congregation. One recalls Henry Ward Beecher's insistence that "Abide with me" be placed in a category labeled "For devotional use only" in the *Plymouth Collection*.

To what extent, then, has Louis Benson as a hymn writer come to be represented in contemporary hymnals? The Presbyterian *Hymnal* of 1933 contains eight of his hymns and translations, one being included an additional time in the Orisons. The *Methodist Hymnal* contains five hymns, one a translation from the Latin. The Episcopal *Hymnal* of 1918 contained but one, "O Thou Whose feet," the same one being the sole representative of its author in the 1940 *Hymnal*.

The Evangelical and Reformed *Hymnal* of 1941 includes five. Non-denominational books have included a larger number: *The New Church Hymnal* (1937) includes four; Tweedy's *Christian Worship and Praise* (1940) includes three; the *Christian Hymnal* (1945) edited by Clementine Miller Tangeman, has two; *At Worship*, a recent hymnal for young churchmen, edited by Richard Weagly of Riverside Church, New York City, has four.

The Congregational *Pilgrim Hymnal*, presently being revised, contained no Benson hymn, but the *Mennonite Hymnary* did include "O sing a song of Bethlehem." *The Brethren Hymnal*, published a few years ago, included five. Many readers will recall the rather unusual and unique *Interchurch Hymnal* of two decades ago which did include "The sun is on the land and sea." Strange as it may seem, the *Riverdale Hymnal*, edited by Emily S. Perkins, founder of The Hymn Society and close personal friend of Dr. Benson, had none of his hymns—and this in spite of the fact that Miss Perkins composed tunes which he included in his own private edition of hymns. Dr. Coffin's *Hymns of the Kingdom of God* did not contain a Benson hymn in the first edition, but a later revision contained "The light of God is falling."

Our Canadian neighbors have done quite well by Benson. *The Church Hymnary* for the United Church of Canada, 1930, included three of his hymns, one being his revision of "Safely through another week." *The Book of Praise* (1938) for the Church of England in Canada, included "O sing a song of Bethlehem" though with a revision of the word "song" to *hymn* throughout. The musical setting was an effective one by Alfred Whitehead.

A careful search of representative British Hymnals of the past twenty-five years bore out Mr. Routley's contention that Benson was virtually unknown there. However, the Scottish Presbyterian *Church Hymnary* did include "O sing a song of Bethlehem." *The School Hymn Book*, published by the Methodist Church in England has "O Thou Whose feet have climbed life's hill."

In our own country H. Augustine Smith edited a number of hymnals during his long and fruitful career. In his *Hymns for the Living Age* not one of Benson's hymns is used; however, in the 1937 hymnal edited by him, *The New Church Hymnal*, there are four. In Smith's *American Student Hymnal* of 1928 there are four Benson hymns, one of them set to a hymn tune arranged by Clarence Dickinson.

Hymnals published for young people in the Presbyterian Church have made liberal use of Benson hymns. *The Church School Hymnal for Youth* (1928) includes eight Benson hymns, among them "Patient

shepherds keeping," a charming and pleasing Christmas hymn, set to the tune GLENFINLAS, from the pen of Kenneth G. Finlay, one of the leading Scottish church musicians of our own day. *The Hymnal for Youth* (1942) also published by the Presbyterian Church, contains nine Benson hymns.

It might be of interest that Dr. Albert Edward Bailey, in *The Gospel in Hymns*, mentions Benson only in connection with his translation of the "Stabat Mater." Evidently there were not enough of Benson's hymns in the books which formed the basis for Bailey's study.

Louis FitzGerald Benson was truly a man of vision. He looked ahead and anticipated the needs of worshiping congregations. He recognized the need for hymns about the earthly life and ministry of Jesus. He welcomed a revival of worship—the recovery of lost treasures of devotion—and though most of his life was spent during the social gospel era, he maintained a balanced perspective and probably recognized, more than we realize, the theological movement in which we find ourselves today.

Benson was not well recognized as a hymn writer in his own day. It will be most interesting to discover whether this and oncoming generations come to have a deeper appreciation of his abilities in this line than has been evident during the past three decades. It will be to the enrichment of the church's worship if there should be a wide use and appreciation of this great man's vision and genius, so generously given to the glory of Almighty God.

This article represents the substance of an address by the writer upon the occasion of the inauguration of the Benson Centenary at the Annual Meeting of The Hymn Society of America on May 15, 1955, in the Chapel of The Fifth Avenue Presbyterian Church, New York City.

A SERVICE COMMEMORATING the one hundredth anniversary of the birth of Dr. Louis F. Benson, distinguished hymnologist, author of *The English Hymn*, hymn writer, and poet, has been prepared for the use of churches observing the Benson Centenary. Copies of the six-page folder containing the complete service may be obtained from The Hymn Society of America, 297 Fourth Avenue, New York 10, N.Y. Single copies 10 cents each. Ten copies or more, 8 cents each. Fifty copies or more 5 cents each.

A Scot Considers The English Hymn Tune, 1900-1950

KENNETH G. FINLAY

IN *HYMNS ANCIENT AND MODERN* only recently have the names of hymn writers and tune composers been placed beside their works: to find names and dates one had, formerly, to consult the index. Thus, using the 1889 edition, it was an enjoyable exercise to read through the book, estimating the periods to which the several tunes belonged.

True, a footnote concerning copyright might give a clue; further, there were possibilities of editorial attempts to modernize old music; or, again, a relatively modern composer might have been trying deliberately to write something in "ye olde" style. But, by and large, the various categories of hymn tune were fairly readily distinguished. We had plainsong tunes, which were easy to recognize; then, tunes of what might be termed the "Psalter" period, roughly, the middle of the sixteenth to the middle of the seventeenth century. Melodies were austere and syllabic, harmonies rather stolid. Grave compositions these, and appropriate to the times which called them into being.

A third type was the German chorale: more likely than a psalter tune to indulge in melodic "passing-notes," and frequently having much scale-wise movement in the accompanying voice parts.

Next were tunes from the eighteenth century, particularly the latter portion of that century. The worst features of these, that is, grace notes, shakes, excessive use of the dotted-quaver-and-semiquaver rhythm, and the senseless repetition of words, found no place, it need hardly be said, in *HA&M*. Indeed, I feel that even the better type of eighteenth century tune was rather under-represented in the earlier editions of this famous book.

The excesses of eighteenth century writers produced the inevitable reaction. Goss, Gauntlett, Monk, Redhead and Steggall are the composers whose names most readily spring to mind in this connection. Generally speaking, their tunes were staid affairs, and occasionally—to judge by present-day standards—just a little stodgy.

The tunes of the mid- and late-Victorians (these latter being led by Barnby, Stainer and Sullivan) need no description here. Many, indeed, still regard them as the norm in hymn music.

By the end of the nineteenth century the English hymn tune (at its fairly frequent worst) had become about as saccharine as it could be, with its flattened 6ths and other cheap chromatic effects. Bass parts,

frequently, were feeble in the extreme, and melody was often sadly lacking in rhythmic interest.

Twentieth Century Tunes

The first considerable attempt at reform came in 1904 when a "New" edition of *HA&M* was published. This book, which had taken about ten years to prepare, was very coldly received. In musical matters the compilers had pushed reform rather too far. They had cleared out many favorite tunes, but the substitutes they had provided proved unattractive. One cannot help recalling the story of the small child who prayed, "Please make all the bad people good . . . and all the good people nice." Good as these new tunes doubtless were, they just weren't sufficiently "nice."

Whether the appearance in 1906 of the *English Hymnal* was due to the obvious failure of the 1904 *HA&M*, is not easy to say, but it cannot be gainsaid that the newer book succeeded where *HA&M* failed. Most congregations accustomed to using *HA&M*, simply carried on with the 1889 book, which continued to be printed as before; but a fair proportion (particularly those described as "high church") adopted the *English Hymnal*.

This book was remarkable not so much for its new tunes, though a select few of these have become world-famous, as for the sturdy quality of its harmonizations, for which credit must be attributed to Vaughan Williams, the Music Editor. It is from him, as well as from Hubert Parry, Stanford and Basil Harwood (editor of the *Oxford Hymn Book* of 1908, a collection in which many forgotten tunes of S. S. Wesley were re-introduced) that the most significant of those new tunes came, which first showed what way the wind was blowing. And by the end of the First World War notable tunes were coming, also, from the brothers Martin and Geoffrey Shaw, Sydney Nicholson, Walford Davies and W. H. Ferguson.

Briefly, the aim of these early twentieth century tune composers was to produce purposeful melodies having well-contrived cadences and climaxes: harmonically they aimed at obtaining good diatonic chord progressions, written in conjunction with sound bass parts.

Tunes for Unison Singing

Many of their compositions have accompaniments designed specially for unison singing, and in some settings unison is varied with stanzas in four-part harmony. As examples of unison varied with harmony the following tunes are, I should say, probably the best known in British hymn books: *SINE NOMINE*, Vaughan Williams ("For

all the saints"); THORNBURY, Harwood ("Thy hand, O God, has guided"); VISION, Walford Davies ("Mine eyes have seen the glory"); LITTLE CORNARD, Martin Shaw ("Hills of the north, rejoice!"); and LADYWELL, W. H. Ferguson ("All hail the power of Jesus' name"). Mention should be made at this point of Parry's LAUDATE DOMINUM, probably the most popular of all his tunes. As a portion of a large-scale anthem it was first published in 1894 and, thus, does not come into the period under present consideration; but it should be recorded here that its first appearance as a hymn tune "pure and simple" was in the *Second Supplement*, 1916, to *HA&M*, set to "O praise ye the Lord" by H. W. Baker. Apparently it is becoming even better known as the tune for Wesley's "Ye servants of God." The composer has provided an unusually florid pedal part for the concluding (unison) stanza, but in certain hymnals this temptation has been removed from the organist!

Of the tunes written solely for unison singing those which appear to me to have circulated widely are: FROM STRENGTH TO STRENGTH, E. W. Naylor ("Soldiers of Christ, arise"); JERUSALEM, H. Parry ("And did those feet in ancient time"); LOVE UNKNOWN, John Ireland ("My song is love unknown"); and GONFALON ROYAL, P. C. Buck ("The royal banners forward go"). This tune, incidentally, is remarkable for its concluding dominant-chord cadence: the "Amen"—in four part harmony—eventually brings the composition to rest on its tonic chord.

But there are many other unison tunes which are becoming nearly as well known. The most important of these, in my opinion, are: THAXTED, Holst ("I vow to thee my country"), which is, of course, the well-known Jupiter melody from "The Planets;" ALBERTA, W. H. Harris ("Lead, kindly light"); WOLVERCOTE, W. H. Ferguson ("O Jesu, I have promised"); and REPTON, Parry ("Dear Lord and Father of mankind").

Ostensibly a 7676 Double tune, WOLVERCOTE is potentially a Double Common Meter tune as well, for in its 1st, 3rd, 5th and 7th lines the penultimate syllable is sung to a pair of "slurred" notes. Thus, in each of these lines an extra syllable can easily be inserted. It has an unusual scheme of tonality. The key of A major gives place, naturally enough, to E major, and halfway through the tune the dominant key has become established. Then, with the note E as the mediant, the third quarter of the tune is mainly in C major; and there is a suggestion of A minor about it, just before it re-enters its original key for the last two lines.

Surely Parry would be surprised if he could see the use that has been made by hymnal compilers of the solo "Long since in Egypt's plenteous land," which appears in his oratorio "Judith," 1888. Exami-

nation of his hymn tunes gives us no reason to suppose that, had he undertaken to write a tune for "Dear Lord and Father of mankind," he would have produced anything like REPTON. For such a calm, reflective hymn the melodic range (an eleventh) seems excessive; further, the last line of each stanza has to be repeated in order to make the tune fit.

SAVILE OF RUSHFORD by H. G. Ley is a rousing tune to "Fight the good fight." In view of the fact that DUKE STREET has been associated with these words for fifty years, it is much to be hoped that the feeble PENTECOST will now be allowed to retire into obscurity.

GRESHAM ("Ten thousand times ten thousand") by Geoffrey Shaw has a stanza for men, and one for trebles, in the middle of the hymn, with interesting variety in the organ accompaniment. Other unison tunes which are finding favor with hymnal compilers are WOODLANDS by W. Greatorex ("Lift up your hearts" and other hymns), BILSDALE by Gordon Slater, written specially for Canon Briggs' well-known "I love God's tiny creatures," and ST. KEVERNE by C. S. Lang (Editor, *The Public School Hymn Book*, 1949), a stirring and distinctive setting of "From glory to glory advancing, we praise Thee, O Lord."

John Ireland's beautiful LOVE UNKNOWN made its first appearance in the 1919 edition of *The Public School Hymn Book* as a unison tune. In that form it has been taken up by many hymnals; but, a generation later, it appears in the 1950 *HA&M* arranged by the composer for singing in four-part harmony.

Tunes in Four-part Harmony

This leads us to a brief consideration of some of the more noteworthy tunes which have been composed for singing in the usual four parts. Of these, DOWN AMPNEY, Vaughan Williams' setting of "Come down, O love divine," is outstanding. It is any editor's first choice for this hymn. That it does not appear in *HA&M* is doubtless due to what are known as "copyright difficulties." It is one of the best loved of the tunes published nearly half a century ago in the *English Hymnal*.

Others from the same source are CRANHAM ("In the bleak mid-winter") by Holst, now regarded as the inevitable tune for Christina Rossetti's words, and HUDDERSFIELD (7775) by Sir Walter Parratt.

Three good tunes by Walford Davies were first published early in the century. They are settings of "God be in my head," GOD BE IN MY HEAD; "O little town of Bethlehem," CHRISTMAS CAROL; and "The spacious firmament on high," FIRMAMENT. These, particularly the first, show this composer at a very high level. And the same must be said of Parry's tune INTERCESSOR. First published as a setting of "O word of

pity for our pardon pleading," it has become well known as the tune for Whittier's "O brother man." At least five settings of "Let all the world in every corner sing" have appeared in the twentieth century hymn books here, and the one most in favor seems to be that of Basil Harwood. LUCKINGTON's antiphonal, or contrasted phrases give it just that touch of distinction, lacking in the others.

MARCHING by Martin Shaw is now a serious rival to Dyke's st. OSWALD for "Through the night of doubt and sorrow." There are few hymn books in which the tune does not appear.

S. H. Nicholson's best-known tune, I believe, is his processional, CRUCIFER ("Lift high the Cross") of which the refrain is in unison and the stanzas are in harmony. His HOSANNA IN EXCELSIS would, I feel sure, find its way into many hymnals, were it realized what a fine iambic 8787 Double tune it would make, although written in the 77447 Double meter. It would certainly give Sullivan's GOLDEN SHEAVES a much-needed rest for "To Thee, O Lord, our hearts we raise" (Dix) and "To you was given, O saint beloved," (Merryweather, *HA&M*, 1950).

I am by no means certain that Vaughan Williams' triple-time MAGDA will displace ELLERS by E. J. Hopkins as the tune to "Savior, again to thy dear name we raise." On the other hand, it is now included in sundry collections for quite a number of different hymns, namely, "O valiant hearts," "Lord, Thou hast brought us to our journey's end" (Alington), "Father, again in Jesu's name we meet" and "Lift up your hearts." It is clearly an attractive and very useful tune.

That it is still possible to compose a worthwhile common-meter tune is shown by Gordon Slater's st. BOTOLPH and Leonard Blake's TWYFORD: the former, like MAGDA, has already become a "general purposes" tune, but TWYFORD, so far, has been mated only with "And now another day has gone" (Watts), the hymn for which it was written, and which it so admirably expresses.

I must content myself with mentioning only one of the very newest (1950) tunes. No doubt many of the new compositions in the latest *Public School Hymn Book* and in *HA&M* will justify their existence in the years to come. There are potential favorites in both of these books; but the tune most worthy of speedy adoption, to my mind, is SHREWSBURY, J. E. Hunt's setting of "Our blest Redeemer." This excellent little composition well deserves to be given an extended trial at the expense of the familiar tune by Dykes.

Now let us imagine that *HA&M* were to revert to the custom, mentioned at the beginning of this article, of separating the tunes from their composers' names (with dates). What features, or characteristics, would help us to identify the English, 1900-1950, hymn tune without

consulting the index? Here are a few "pointers," arranged, I admit, in a somewhat haphazard order:

RHYTHM AND TIME The tune commencing with three repeated minims, in the manner of Dykes and his followers, has gone completely out of fashion. Triple time is still used for dactylic and kindred meters, of course, and we have tunes, such as *JERUSALEM*, composed in slow, subdivided triple time; but the great majority of tunes written today seem to be in common time. Occasionally, as in *LOVE UNKNOWN*, the overall scheme of common time is interrupted by a three-beat bar. Sometimes one encounters a bar of five beats. There is, in general, less monotony of rhythm; today, no one, I feel sure, would produce a Long Meter or Long Measure melody consisting of thirty-two minims! On the other hand, there is no sign of any desire to return to the florid rhythms of the eighteenth and early nineteenth centuries.

PITCH Pitch has become slightly lower. Congregations are hardly ever expected to sing high F sharps. Half a century ago one very rarely found a melody-note lower than middle C. Today it is not at all uncommon to find low Bs and B flats in tunes of wide range.

HARMONY More use is made of the chord of the flattened leading-note, for example, B flat in the key of C; and of the "root position" of the minor triad on the 3rd degree of the scale, for example, chord of E minor in the key of C, with basses singing E. The flattened 6th of the scale seems to have disappeared, and very little use is made of the chord of the diminished 7th, for example, C sharp, E, G and B flat. Semitonal meanderings of voice parts in parallel 3rds and 6ths have gone out of fashion.

The familiar perfect cadence is dispensed with more frequently in favor of a plagal or a modal cadence. Now and then a composer kicks over the traces in the matter of "rules," even to the extent of perpetrating a pair of consecutive perfect 5ths. Today there is less "deadly dull" part-writing than in Victorian times. Composers no longer repeat their opening bass note half-a-dozen times or more (as in Dykes' *ST. OSWALD*), and altos are less likely to have to sing uninteresting successions of notes.

TONALITY In the nineteenth century, I fancy, little more than about three or four per cent of our hymn singing can have been done to tunes in a minor key (leaving plainsong melodies out of account). Quite recently there has been a tendency on the part of a certain school of composers—notably Vaughan Williams and the Shaws, in *Songs of*

Praise—to write in minor keys, or, what is much the same thing, in the tonality of the *aeolian* mode.

The Victorian device of changing from *minor* to *tonic major* key, half (or two-thirds) of the way through a tune, is now but rarely indulged in. Sir Hugh Allen's *MIDIAN* ("Christian, dost thou see them?"), although included in the *Shortened Music Edition* of *HA&M*, 1939, has been omitted from the 1950 edition of the book.

MELODY Little remains to be added about melody beyond saying that short sequential phrases are less frequently used now; and that sequence, when used, is apt to be less exact than formerly. As a melodic feature the flattened leading-note (seventh degree of the scale) is coming into greater prominence.

Addenda

1. I have not mentioned specifically tunes by either Stanford or Charles Wood. Their outlook on church music, evidently, was Anglican, but they were Irishmen. Similarly I have refrained from dealing with any of the large number of tunes written by the Welsh composer and editor, David Evans. I am entitled, however, to regard Walford Davies as an Englishman, for H. C. Coles, his biographer, states that "Walford used to say that he believed he was one-eighth Welsh."

2. Having chosen the first fifty years of this century as a convenient period to deal with, I have left out of account the work of composers known mainly by their contributions to the *B.B.C. Hymn Book* and *Congregational Praise*, both 1951. It will be for a future writer, I feel, to assess the value of the music of composers such as W. K. Stanton, G. Thalben-Ball, E. H. Thiman, C. V. Taylor and E. R. Routley. And others, too, stars, perhaps, that have not yet appeared above the horizon.

THE EDITORS are happy to announce the publication on October 17, 1955, of *The Hymnbook*, a hymnal prepared for Presbyterian and Reformed Churches by a joint committee representing the United Presbyterians, Associate Reformed Presbyterians, The Presbyterian Church in the U.S., and the Presbyterian Church in the U.S.A., along with the Reformed Church in America. Dr. David Hugh Jones, of Princeton Theological Seminary, is the editor. Copies of the book are available from the publishing houses of the above denominations.



Carol

LIGHT the candle merrily
 For all the joys of earth.
 Light the candle thankfully
 For Jesus and his birth.

Light the candle hopefully
 That it may be a star
 To lead us on toward peace on earth
 Whence we have wandered far.

—ALINE E. HUGHES

Carol

CAROL

CORLISS R. ARNOLD

Light the can - dle mer - ri - ly For all the joys of earth.

The first system of musical notation for the carol. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the staff.

Light the can - dle thank - ful - ly For Je - sus and his birth.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staff.

Light the can - dle hope - ful - ly That it may be a star To —

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staff.

lead us on toward peace on earth, Whence we have wan - dered far.

The fourth system of musical notation, which is the final line of the carol. It continues the melody and accompaniment. The lyrics are written below the staff.

Orientis Partibus

THOMAS J. WILLIAMS

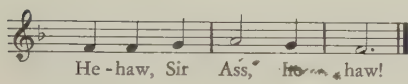
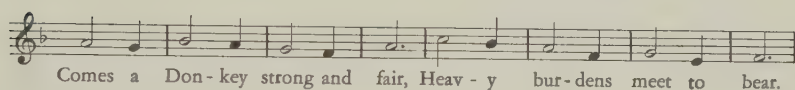
THE HAUNTING MELODY and rowdy words of the *Prose de l'Asne* or "The Donkey's Sequence" were composed by Pierre de Corbeille, Bishop of Sens from 1200 to 1222 A.D., for use in his cathedral and the metropolitan church on the Feast of the Circumcision. On this day, being the Octave of Christmas, special honor was thought to be due to the homely beast who had brought the Blessed Virgin and her unborn child to Bethlehem, and, later when Herod "sought the young child's life," carried mother and child to safety in Egypt. How far, if at all, the Bishop approved or connived at the horse-play or, rather, "donkey-play" which accompanied the celebration of the Donkey's Feast, we do not know. But we do know that the feast was kept and the Bishop's words and music used, not only at Sens but elsewhere in France and as far off as Spain.

The first recorded observance of the *Fête de l'Asne* was at Rouen in the tenth century. Its celebration persisted at Sens as late as 1634.

On January first, the Feast of the Circumcision, at the Hour of Terce (9 A.M.), immediately before the singing of High Mass, the donkey, wearing a cope and other episcopal vestments, including a mitre tied under his jaws by its *infulae*, was met at the west portal of the church by the canons and other clergy and conducted in solemn procession up the nave and into the chancel where he was duly censed and enthroned in the archbishop's *cathedra* in the choir. The sung parts of the Mass were chanted "in a harsh braying tone." After the Epistle, Gradual and Alleluia before the Gospel, the Sequence or Prose of the Ass was sung, set to the melody composed by the Archbishop. At the close of the Sequence, instead of the usual Alleluia everyone present sang "Hez-va, hez-va, hez-va, hez!"—the Old French equivalent of "Hee-haw, hee-haw, hee-haw, hee!"

Pierre de Corbeille's lovely melody deserves a worthier setting than the words for which it was originally composed. We owe it to Richard Redhead, the noted English organist and musician of the nineteenth century, that the tune came into devotional use. In his *Church Hymn Tunes*, 1853, (No. 45) he arranged a slightly floriated version of the tune, set in quadruple time with syncopation in the first and last measures, without the refrain. It appeared in *Hymns Ancient and Modern*, 1868, 1875, 1904; in the *Westminster Hymnal*, 1912, and others. A variety of texts have been used with Redhead's tune, among them, "Soldiers who are Christ's below," "Jesus, name of wondrous love," "Soldiers of the cross, arise," "Praise to God, immortal praise," and finally, in the *Episcopal Hymnal* 1940, "Conquering kings their titles

take." Here the proper ascription of the tune is given as *Office de la Circuncision, Sens, c. 1210*. A version, closer to the original, in triple time, appeared in *The English Hymnal*, 1906, set to "Christ the Lord is risen again," with Alleluia as refrain; anthem settings of this version are currently popular.



For several years past at Christmas radio listeners have heard a carol sung, called "The Carol of the Beasts" or "The Friendly Beasts" whose tune is a sentimentalized version of *Orientis Partibus*. So from the cathedrals of France in the thirteenth century to the broadcasting stations of America in the twentieth, *Orientis Partibus* has swung full circle back to its original status as a song about beasts. Whatever its use, it is a lovely thing.

References

Green, H. C., "Song of the Ass," *Speculum*, VI (1931), 534-49; *Rassegna Gregoriana*, VII (1908), 318-20; Ellinwood, L., "The Conductus," *Musical Quarterly*, XXVII (1941), 189; Rose, E. W., *Cathedrals and Cloisters of the Isle de France*, 1910, Vol. I, 107-110; Felix Clement, "The Ass in the Middle Ages," in Didron, *Archeological Annals; Hymnal 1940 Companion*, p. 210-11; *Hymns Ancient and Modern, Hist. Ed.*, 1909, p. 545.

Orientis Partibus

I.

Orientis partibus
Adventavit asinus
Pulcher et fortissimus,
Sarcinis aptissimus.
Hez-hez, Sire Asnes, hez!

Chorus:

Belle bouche rechinez,
Belle bouche car chantez,
Vous aurez de foin assez
Et d'avoine à planté.
Hez-hez, Sire Asnes, hez!

2.

Ecce magnis auribus
Subjugatus filius,
Asinus egregius,
Asinorum dominus.

3.

Lentus erat pedibus,
Nisi foret baculus
Et eum in clunibus
Pungeret aculeus.

4.

Dum trahit vehicula
Multa cum sarcinula,
Illius mandibula
Dura terit pabula.

5.

Cum aristis hordea
Comedit et carduca,
Triticum a palea
Segregat in area.

I.

From the regions of the East
Comes a Donkey, noble beast,
Comes a Donkey, strong and fair,
Heavy burdens meet to bear.
Hee-haw, Sir Ass, hee-haw!

Refrain:

Pretty mouth, whene'er you bray,
You shall have your fill of hay.
Pretty mouth, whene'er you chant,
You'll have oats enough to plant.
Hee-haw, Sir Ass, hee-haw!

2.

Scion of the long-eared breed,
See him, yoke-encumbered steed,
Most egregious Ass acclaimed,
Lord of asses meetly named.

3.

Slow of foot, unless his back
Felt the staff's belaboring whack
Or the goad, with stinging smart,
Pricked him in the hinder part.

4.

While he draws a heavy load
On a wagon down the road,
His two jaws have work enough
Chewing fodder hard and rough.

5.

Barley in the ear he'll eat,
Thistles he esteems a treat;
Chaff on threshing-floor he'll choose,
But the winnowed wheat refuse.

6.

Hic in collibus Sichem
Jam nutritus, in Reuben
Transiit per Jordanem,
Saliit in Bethlehem.

6.

He on Shechem's mountain-side
Now full-grown, to Reuben hied,
Crossing over Jordan's stream,
Galloped into Bethlehem.

7.

Saltu vincit hinnulos,
Damas et capreolos,
Super dromedarios
Velox Madianeos.

7.

He with leaps and bounds outdid
Mule and antelope and kid,
Swifter he than camel-train
Coursing over Midian's plain.

8.

Aurum de Arabia,
Thus et myrrham de Saba,
Tulit in ecclesia
Virtus asinaria.

8.

Gold he's brought from Araby,
Myrrh and incense from Sabée,
Ambling down the church's length
In the pride of donkey strength.

9.

"Amen" dicas, Asine,
Jam satur ex gramine.
"Amen, Amen" itera.
Aspernare vetera.

9.

Prithee say "Amen," Sir Ass,
Now you've had your fill of grass.
Say "Amen," "Amen" repeat.
Spurn things ancient with your feet.

Chorus:

Belle bouche rechinez,
Belle bouche car chantez,
Vous aurez de foin assez
Et d'avoine à planté.
Hez-hez, Sire Asnes, hez!

Refrain:

Pretty mouth, when'er you bray,
You shall have your fill of hay.
Pretty mouth, when'er you chant,
You'll have oats enough to plant.
Hee-haw, Sir Ass, hee-haw!

—LATIN TEXT FROM BEAUVAIS MS., THOMAS J. WILLIAMS TR.

Editor's Note: The above Latin and English versions were furnished by the writer of this article.

A Student's Hymn

TUNE: OLD IVY

1. Creator of the universe,
We lift our minds to thee;
Enlighten them and lead our thought
In fearless liberty.
Let not our search for truth in things
From thee our souls divide;
Thou art the living Lord of truth;
Thy Spirit be our guide!
2. When minds are dulled with studying,
When words no life afford,
When fields of knowledge seem too vast,
Sustain us then, O Lord.
Let not the love of easy ways
Leave deeper truth unknown;
Teach us that power to learn and grow
Is found in thee alone.
3. Make every desk an altar, Lord;
Our studying a prayer;
The classroom doors cathedral gates
To those who enter there.
Let Science find in thee its Truth;
Technology, its Goal;
Philosophy, its noblest Thought:
Thy Light makes knowledge whole! Amen.

—J. DONALD HUGHES

FROM: *Five New Hymns for Youth by Youth*

Copyright 1955 by The Hymn Society of America

A Student's Hymn

OLD IVY

C. M. D.

LEE H. BRISTOL, Jr.



To the Choir of Trinity Church, Princeton, N. J.

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A LETTER TO THE EDITORS

(The Editors have asked for and received permission to reprint this letter *in toto*, from Richard M. Elmer, Music Director of Cleveland Bible College.)

"Each issue of *THE HYMN* brings me a fresh stimulus, both from the standpoint of the interest it adds to my class in hymnology here at the Bible College, and to me personally for the questions its reading provokes.

The problem facing Mr. Gunnar Urang in his *Moody Monthly* article which Ruth E. Messenger praises in a recent issue is the problem of countless of us evangelical believers. It is this problem which prompted the formation of the National Church Music Fellowship a few years ago, of which Mr. Urang is a member. Dr. Lee Olson of Nyack Missionary Training Institute at Nyack-on-Hudson, N. Y., is the incumbent President. At present, this organization is cooperating with the Hope Publishing Company in compiling a new revised edition of *The Service Hymnal*, with which project you are familiar, no doubt. Just last year I joined the fellowship, feeling that perhaps together with them, some questions might be answered which are often felt rather than expressed.

One of our questions is this: Granted that much of our Gospel music is both poor music and poetic doggerel. We are faced with the fact that our non-liturgical services *do* employ Gospel Songs and that these songs *do* meet a definite need in evangelism. By what standards

do we ascertain what is a *good* gospel song? If a set of criteria could be fairly and accurately set up, then a higher standard for evangelistic music could be developed. It may be just at this point that The Hymn Society of America could be of help, but among the authorities in hymnology whose writings I have read, very few have treated evangelistic hymn literature with any degree of completeness or fairness. And this is not because of any conscious prejudice, but perhaps because a non-evangelistic concept of Christian experience prevents them from fully appreciating the need we face.

I believe that Erik Routley misinterprets Dr. Graham's motive though I do appreciate the sincerity and evident truth in his arguments ("The Billy Graham Song Book," Vol. VI, No. 1, of *THE HYMN*). We often forget that the Gospel Song is an American institution, strongly connected with evangelical revival movements, and expressive of the spontaneity of a burning, experiential Christian experience of the New Birth. Dr. Graham reflects that spirit unconsciously, being influenced by his own background. If he felt for one moment that his efforts in the London meetings, the meetings in Scotland, and at present, those in Paris netted only allegiance to "Billy" Graham, he would consider his ministry an abject failure.

But even granted that Dr. Graham is mistaken and his aims selfish, which I cannot believe, the question Mr. Routley asks remains. We have yet no answer to his "vital question in modern church music and modern evangelism."

Is it necessary for the contemporary hymn to be judged on the basis of the past? It is like saying again, "What is good enough for father is good enough for me." It is true, as Mr. Routley says, "that the evangelism of Martin Luther was not associated with anything like this kind of music, nor was that of John Wesley." But in both cases they departed from the traditional. Wesley's hymns were not acceptable to the Established Church, nor to the Non-Conformists. Luther borrowed freely from both Latin plainsong and popular folksong sources. These were the "Gospel Songs" of their day.

I somehow feel that the answer is not essentially musical, but is to be found in the realm of the moral and spiritual atmosphere of the twentieth century. Modern religious experience is shallow, reflecting the social atmosphere within which it leads a chameleon existence. Could it be that even when a man experiences a complete change or rebirth in his life which is truly deep and transforming, he drags over into this new life this intangible something by which his very words and music of praise is unconsciously tainted? I know of several musicians whose transformation of life I cannot doubt, who have not felt the need also to transform their style from Hill-billy or Jazz to something more akin to the spirit of Christ. I do not approve of what they do, but I appreciate their desire to serve God. This is not enough—to serve God; He must be served as befits His holiness. Herein lies our dilemma.

The thinking of our day is es-

entially secular; that of Luther's day was religious. This is seen in the way German composers resisted the influence of secular interests from Italy and France; it is seen in the fact that the great German composers up to the time of Bach were composers of sacred music. Likewise, John Wesley was strongly influenced by the Moravian pietistic reflection of the Protestant Reformation in Germany. Both Luther and Wesley drew their greatest response from the common people, to whom they gave a congregational song which they appreciated and understood. It is likewise our desire to give our people a hymn literature worthy of Christ which they will sing with as much enthusiasm as they now sing Gospel Songs. We must adjust to the fact that this music is with us to stay, to recognize the value of its type for evangelism, and to begin producing a better quality of it. This requires deep consecration, poetic insight, and thorough musicianship. Are we willing to face this challenge?

One other thing: in your Editor's Column ("Dressing up the Hymns"). All that "Thy Kingdom Come" is doing is to pattern their style and appeal after the manner of Hollywood, but on a little higher plane musically than the revival programs you mention (the Phil Kerr type), much the same as one might compare musical comedy and jazz. People like that which is familiar, also, and radio programs must appeal to what people like. I do agree that once in a while, a chorale tune would provide a refreshing contrast." (June 20, 1955)

REVIEWS

Pocknee, Cyril E., *The French Diocesan Hymns and their Melodies*. London, The Faith Press; New York, Morehouse-Gorham Co., 1954. vi, 162 pp. 19 cm. \$3.75.

Not so many years ago, indeed for many persons even today, plainsong or Gregorian chant was synonymous with mediaeval music. It was a style which was regarded as the product of the Dark Ages, one which died out with the development of polyphonic music. Similarly, all Latin hymn texts must, ipso facto, be mediaeval!

At the beginning of our present century, church musicians began to realize that unison singing was desirable for congregational participation. The editors of *The English Hymnal*, among others, found a group of tunes for this purpose in French Antiphoners: tunes which have since achieved considerable popularity in many hymnals. Earlier, in the mid-nineteenth century, a number of English translations had been made of the texts of these supposedly mediaeval works.

Now, thanks to the diligence of Fr. Pocknee, Vicar of St. Mary's, Edmonton, London, there is traced the full history of the late Latin hymnody, stimulated afresh by the Renaissance humanists. Paralleling this, Fr. Pocknee also traces the continued composition of plainsong melodies, which persisted until after the French Revolution.

The French Church during the reign of Louis XIV saw a return of nationalism which led to the appearance of a number of so-called "Neo-Gallican" service books. The prep-

aration of these books inspired the Santeuils, Coffin, and others, to write new hymns and to compose new plainsongs to go with them. These service books continued to be used until the early nineteenth century. Even today, although the Roman rite has ostensibly been restored, the use of some of these hymns and sequences persists in France. Fr. Pocknee has traced this history in detail, identified authors and composers wherever possible, and published in full the original texts and tunes.

While these verses will be enjoyed by all who love Latin hymns, an equally valuable aspect of Fr. Pocknee's work lies in the fact that he has been able to date each of the texts and tunes, so that hymnologists need no longer guess at their age. Thus the familiar melody for St. Thomas Aquinas' hymn "Adoro te devote" dates only from the Paris Processional of 1697; it was not used as a hymn during the Middle Ages and so did not have a traditional melody prior to the eighteenth century.

A delightful little book for any hymn-lover, it is another basic tool for future hymnal compilers who are sincere enough to take sufficient care that their facts are accurate. Anyone using the Latin texts should be careful, however, to consult the list of twenty "corrigenda" supplied on a separate leaf with the volume.

—LEONARD ELLINWOOD

Routley, Erik, *Hymns and the Faith*. London, John Murray, 1955. xii, 311 pp. 21s. net.

Readers of earlier publications

from the pen of Erik Routley will be somewhat surprised to note the most recent offering. A casual perusal of the book would at first give the impression of "another book of hymnic studies." However, careful reading of the Preface results in a clear picture of what Dr. Routley set out to do. It was, briefly, this: "to discuss each hymn with the chief emphasis on what it says, to elucidate the occasional obscurity, and, by reference to scripture and the Church's teaching, to throw light on our traditional Christian beliefs as they are adorned by traditional Christian songs."

For the selection of the hymns in the book Routley depended upon a list compiled by him in 1951 at the time when he set out to determine what were the popular hymns of English Protestantism. (Readers desiring to see what hymns Routley himself would have preferred are referred to the closing pages of his fine book *Hymns and Human Life*.) What Routley has done for his readers is a true labor of love. He has set out to examine the "familiar" hymns to see what they have to say in line with the belief of the Church. In the relatively limited span of hymns which may be said to represent "popular taste," he has found a complete setting forth of Christian doctrine.

Space does not permit extensive discussion of individual chapters of the book. The treatment of "Rock of Ages" is alone worth the price; the brief study of "City of God," by the nineteenth century American Samuel Johnson, is Routley's somewhat racy style at its best.

Perhaps the most illuminating aspect of the book is the fact that of all the hymns studied, "City of God" and "Through the night of doubt" are "recent" hymns by non-English authors which have found favor with the popular taste. One wonders if this is evidence of lack of knowledge or appreciation of hymns from other countries so rapidly finding a place in our own American hymnody.

All things considered, there is much here for the hymn lover to ponder, but there is also much of value to the scholar in hymnody who would broaden his concept of hymns as related to the worshipping church.

—THE EDITOR

Balleine, G. R., *Sing with the Understanding*. London, Independent Press, 1954. 224 pp. 10s. 6d. net.

A glance at the Table of Contents of this interesting book would give a superficial impression that it might be much like Dr. Routley's. However, the two books are quite dissimilar. Balleine's is for the "interested" reader who does not have a basic theological background, but who desires a varied explanation of hymn sources, accurate anecdotal materials, and inspirational thoughts regarding individual hymns. Having said all this, one does not mean to suggest that Balleine's scholarship is of a lesser order than that implicit in *Hymns and the Faith*. With the exception of two or three minor errors, the facts set forth in *Sing with the Understanding* are accurate. "Stand up for Jesus" seems to be the only American hymn in the collection.

One wishes that some enterprising American writer could do what Routley and Balleine have done with their books in making a study of some of the contributions of American hymn writers to the church's praise. Ray Palmer, Samuel Johnson, Tyng, and one or two others are about the only American writers usually represented in such collections as these.

Preachers desirous of extending their personal understanding and appreciation of the hymn will find a wealth of interesting homiletical and illustrative material in *Sing with the Understanding*.

—THE EDITOR

A Treasury of Hymns ("The best-loved hymns, carols, anthems, children's hymns, and Gospel songs") selected and edited by Maria Leiper and Henry W. Simon, Simon & Schuster, New York, 1953. \$6.00.

The format of this 375-page book was undoubtedly chosen to make this volume another in the handsome *Fireside* series of song books which began with the *Fireside Book of Folk Songs* back in 1947. It is clearly a book designed for the home and as such, deserves a warm welcome. The editors tell us they set out to produce a "collection pleasant to use and to look at—a manageable book."

The book is divided into five sections to take care of seasonal hymns, general hymns, two anthems, hymns for children ("including many often sung by adults as well") and a section for both Gospel songs and so-called Sunday School hymns. The editors point out that it was their aim "to collect as many hymns as

possible to appeal to as many persons as possible, and to arrange them so that they could be sung as easily as possible." As a result, the content of the book covers a wide range of material all the way from Mozart's "Ave Verum" to "Throw out the life-line." The music engravings are beautifully clear with notation large enough to make it easy for a family grouped around a piano to sing from the one copy without too much difficulty.

This hymnal is primarily an anthology of the familiar and in its pages are to be found the standby favorites without which no family hymnal would be complete. Among the writers who have nine or more hymns included in this book are Isaac Watts, Charles Wesley, and John Mason Neale. There is very little modern material included, no hymn by Louis Benson, and one notes, for example, the rather strange absence of William Pierson Merrill's "Rise up, O men of God," surely one of the great American hymns of the past half century.

Among the composers or sources represented by at least a dozen compositions are John Bacchus Dykes, Sir Joseph Barnby, Lowell Mason, and J. S. Bach. Here again there is a conspicuous lack of material from modern sources. It seems a shame, too, not to find a number of fine early American folk-hymn-tunes which scholars like Irving Lowens are currently rediscovering for us.

Throughout the book are highly readable foot-notes by Wallace Brockway which are often as amusing as they are informative. They are not just made up of factual re-

porting, but include as well some impenitent editorializing this reviewer found diverting. Mr. Brockway speaks of the "Ninety and Nine" as "notable for its optimistic statistics and grueling detail." He speaks of "Take time to be holy" as so completely regular and lacking in climax as to have "a certain comforting monotony." He points out proudly that the harmonization of the refrain in "Hear the pennies dropping" actually suggests "the swift accumulation of coppers in the plate!" When he speaks of "Now the day is over," he says Sabine Baring-Gould in only one stanza wrote, as he says, "down to his juvenile audience." This reviewer has long felt more writers should write *up* to children.

Harold Littledale particularly deserves credit for the deft arrangements he made of some of the Gospel songs to make them musically stronger. It was good to see the version of Beethoven's Hymn to Joy closer to the original in its harmonization and rhythmic structure than is usually the case in hymnal versions of the tune. While it goes without saying that Mozart's "Ave Verum" and Bach's "Jesu, Joy" are great works, this reviewer is reminded of the old proverb: "It may be a purple patch, but its place is not here." Why have any anthems in a hymnbook of this kind, particularly when the editors bewail the material they were unable to include and when such works as the Mozart and Bach are not the easiest fare for the average family to perform?

The least attractive features of

the book are the colored decorations by Frank Lieberman. They consist chiefly of heavy, over-fussy scroll-like designs more reminiscent of Palmer Method exercises than charming additives to a fine book. These decorations tended to spoil the mood of the book, this reviewer felt. Perhaps the decorations were doubly disappointing in view of the fact that Alice and Martin Provensen had provided such magnificent artwork for earlier books in the *Fireside* series.

Hymnal-editing is at best a difficult task. In this book the editors set out to do something it was admittedly easier to describe than to accomplish. While the fine book they produced will offer little that is new to seasoned hymn-lovers, it deserves a warm welcome in homes of all kinds across the country. It should help to stimulate the kind of family hymn-singing which can be both a source of pleasure and a deep spiritual experience.

—LEE HASTINGS BRISTOL, JR.

Among Our Contributors

LEE HASTINGS BRISTOL, JR., H.H.D. whose review of *A Treasury of Hymns* appears in this issue, has also contributed his new hymn tune, OLD IVY, a setting for "Creator of the universe," a student's hymn by J. Donald Hughes. Dr. Bristol is editor of a new collection for children called *35 Sacred Rounds and Canons from four centuries*, recently published by Canyon Press.

KENNETH G. FINLAY who is known to readers of THE HYMN as a distinguished Scottish musician and

composer of hymn tunes, among them FARNELL, published for the first time in *THE HYMN*, July, 1954, has surveyed and evaluated the English hymn tunes of the present century, at the request of the Editors.

THE REVEREND THOMAS J. WILLIAMS is Chaplain of the Episcopal Retreat House of the Redeemer, New York City.

ALINE E. HUGHES. The Editors record with sincere sorrow the death of Miss Aline E. Hughes on August 31, 1955. Miss Hughes was Director of Public Relations at St. Luke's Hospital, New York City. She was known throughout the country as a writer of verse and contributor of poems and articles to many papers and periodicals. Her charming Christmas Carol is here published for the first time. The illustration for the Carol is reproduced by permission of the well-known artist and illustrator, Margaret Webb of Santa Barbara, California, from one of her personal Christmas cards.

CORLISS R. ARNOLD, Organist-Choirmaster of The First Methodist Church, Oak Park, Illinois, has composed the musical setting for the Carol at the request of the Editors.

News and Notes

ST. THOMAS' CHURCH, New York City, has a noble tradition of fine Church music and it is evident that this tradition is being upheld by the new rector, The Rev. Frederick M. Morris, D.D., and the new organist, William Self. Along with outstanding choral and organ music there is a genuine interest in

promoting the best in hymn singing. On Sunday, May 22, there were three hymns sung in the course of the service of Morning Prayer, and at a stated point in the service there was "Congregational Hymn Singing," during which two new hymns were taught to the people. There is no finer evidence of genuine interest in exalting hymnody than such an effort as this by Dr. Morris, a distinguished author and member of The Hymn Society of America.

A HYMN FESTIVAL of great interest on the West Coast was held on Sunday, February 13, 1955, at St. Paul's Cathedral, Los Angeles, California. Frank K. Owen, organist and choirmaster at the Cathedral was at the organ for the service in which seven choirs participated. The theme was "The Church Year in Hymns," with a number of choral preludes interspersed with choir hymns and congregational hymns.

THE CHURCH MUSIC CLINIC under the auspices of the Citizens' Committee on Church Music of Toledo, Ohio, announces its Fall term 1955, October 3 to November 28, Monday evenings. Dr. Helen Allinger, Dean, is Organist-Choirmaster of the Glenwood Lutheran Church, headquarters of the Clinic.

THE MAKING OF THE HYMNBOOK, by Dr. James R. Sydnor, is the general topic of twelve articles currently appearing in *The Presbyterian Outlook*. Dr. Sydnor is a member of the Contents Committee and Chairman of the Music Committee which produced the hymnal.

The Hymn

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